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teach the imperative and the present indicative act, of *surgo* throughout; it is then systematized as a table and learnt to repeat in that form. All the important parts of syntax can be learnt in the same way, and practised daily. By associating all words at first with familiar actions and things, we help the understanding and the memory both. At every stage free composition is practised: that is, the boys are expected to use all the material given them by combining it to express their own ideas. Translation into English and from English presents a new series of problems, which are met later: but translated composition is attained by pupils with a great advantage, if they already have common vocabulary, accidence and syntax at their tongue's end. The ideal aimed at is that (1) a boy should be able to read out at sight an unknown passage of the given language, understanding and being understood by the class without translation; and (2) that he is able to express his own ideas fluently and correctly in the language, spoken or written. Such a mastery as this is really to know a language, and translation is an inferior thing, or at least a different thing. All along, explanation and paraphrase are done in Latin, except when this is impossible for any reason.

We are met with another objection, at first sight plausible: that we do too much for the boy. We do indeed a great deal for the boy: we save him four-fifths of his time, and we avoid innumerable mistakes, and before leaving him to his own resources, we impose upon his mind correct standards of expression; we give him also all the material for his work. I grant all this readily, and do not reply as I might do, that the deaf-and-dumb ideal gives him as much in books as we do in speech, without saving him from mistakes. But we exact from the boy a constant and lively use of the intelligence. Parrot answers are of no use. Our questions demand an answer, like enough to be within the boy's powers, yet always with a difference which calls on him for a direct mental effort. He must think before he can substitute *I* or *me* for *you*, and must vary the order of his words according to emphasis. Thus there is a constant succession of mental efforts, strengthening in the same way as a course of light dumb-bells. Moreover, the relation of the talk to action, to daily life, to ourselves, compels attention: every one does attend as a matter of fact, and discipline, which is largely a matter of holding the attention, becomes easy in consequence. The demeanor of a class of boys taught in this way is alone a sufficient justification of the system. It is soon found that they enjoy using their wits, as they enjoy using their muscles; and the inference is obvious that those who say the boy hates intellectual work have themselves to blame for it. The difference may be summed up in a metaphor. Instead of supplying the boy with

a stock of manufactured articles, which he can produce on demand, we supply him with new material, and teach him that skill in the use of his tools, which enables him to make anything for himself. The pleasure of success is not that of the retail trader, who with satisfaction surveys his well-filled shop, but with that of the clever artisan who delights in using his skill.

You see that the idea which I am trying to express, is a common education intelligently planned which may be suited for all who are capable of mental development. These foreign languages take up only a small portion of the boy's time; he has ample time left to study English subjects of all kinds (upon which indeed all his work is based), mathematics, and nature, and to practise his body in feats of agility and strength, not neglecting such matters as singing and drawing or modelling. I do not contemplate a division of secondary schools into classical and modern, or of classical schools into classical and modern sides; or the horrors of cramming for the army, or of so-called commercial education, or preparation for Oxford locals or London matriculation and other such sloughs of despond. My hope is, that if we can get a clear and true conception of what education should be, we shall have devised something which will be the most useful training possible for practical life; and that by degrees these examinations will die of inanition, or be remodelled on wise principles like the present examination for Osborne. And I do not fear any risk in attempting to carry out such a plan without waiting for anybody. As it is proved that boys thus trained compete with success at least equal for open scholarships against the pick of the so-called classical schools, so I believe they will prove their capacity in business, in politics, in administration. The Sandhurst examinations I must give up; I do not think that any boy properly educated can pass into Sandhurst. Crammed he must be.

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REVIEWS

Aspects of the Speech in the Later Greek Epic.

By George Wicker Elderkin. Johns Hopkins Dissertation. Baltimore (1906). Pp. 49.

The bulk of this dissertation is devoted to comparing the various aspects of the speech in the later Greek epic with the speech in Homer. The first point made is the striking coincidence of the frequency of *μυθός* and the sparing use of *λόγος*. It is certainly more than a coincidence that later epic poets, long after *λόγος* had found a place in the highest realms of poetry, should continue to use it no more often than Homer. We cannot suppose they felt the word unbecoming to their verse, nor that they had found out that Homer used it but twice. They used with great freedom words not in Homer, so that for their purposes

λόγος is as good an Homeric word as μῦθος. The same reason that determined the choice of Homer determined them, and the reason is purely mechanical. Μῦθος with the long penult, and the ultima long or short, can fit in anywhere, it can begin a verse and it can close it, while λόγος can do neither. I marked the first fifty non-Homeric words in Apollonius, and not one of them had the metrical form of λόγος. Iambic poetry delights in words with a short penult, but epic poetry substitutes freely if it can, especially in words of two syllables.

Following the example of Schneidewin Mr. Elderkin shows the percentage of speech in later epic as that scholar had done for Homer. He finds a marked falling off in the relative amount of speech, the Odyssey having 56 per cent. of speech, while the nearest is Nonnus with but 36 per cent. The figures for the Odyssey show how different the results may be in different hands. I should have put the Odyssey far higher. Thus Book IX is credited with but 19 per cent. and put the lowest of any book of Homer. However it seems to me that this book should be put at nearly 100 per cent. I see no reason for counting the story of Menelaus in IV and the story of Phoenix in IX as speeches and for refusing so to regard the tale of Odysseus at the table of Alcinoüs. The wanderings of Menelaus as told in IV make the longest speech in Homer according to Schneidewin, but I see no essential difference between that story and the one of Odysseus.

Homer has one speech in about every twenty verses, Quintus one in fifty, Nonnus one in seventy, thus showing how much more dramatic Homer was than his successors. As Homer, except in the case of the horse of Achilles, and the dream of Penelope, allowed only divinities and men to speak, so the later epic poets rarely represented inanimate objects as speaking. An exception in Argonautica 3.932 is made the basis for a very keen and convincing discussion of the literary feud between Apollonius and Callimachus, in which proof is offered that by the crow Callimachus of Cyrene is meant, just as Callimachus had attacked Apollonius under the name Ibis; the word crow had peculiar application to a native of Cyrene.

The vocatives with or without ὦ are used with striking conformity to the principles already established for Homer; see A. J. P. 24.192ff. When those principles were discovered I had no idea that they were more than an exception to the norm, so thoroughly was I under the spell of the rules of Rockel and Rehdantz. I came to the conclusion then that because Quintus had ὦ with the vocative relatively more often than Homer the tone had changed. Mr. Elderkin was quite right in correcting me. However in my subsequent papers published in A. J. P. 25-26 I found that in

Aristophanes ὦ was avoided in epic parody and that Homeric usage was not unlike that of later Greek.

How truly the Iliad is the poem of Achilles is shown by that fact that he speaks 86 times, while Hector comes next with but 48. In the Post-Homerica Neoptolemus leads with 19 speeches, Nestor follows with 14. In the Iliad the gods speak 185 times, in the Odyssey 78. The gods are far more in evidence in the Iliad than in the Odyssey. In Quintus the gods withdraw still more, speaking but 17 times. Hera speaks 33 times in the Iliad, but is silent in the Odyssey. Her prominence is due, I think, in the Iliad not so much to her divine power as to her hatred of Troy, and with its destruction the motive for her speaking is gone. However well acquainted with the Odyssey one may be, he is surprised to be told that Aphrodite does not speak in the Odyssey, and Ares and Apollo only in the lay of Demodochus. Thus we owe to this coarse song the appearance of three of the most prominent divinities in Homer. This fact should give us great caution in drawing conclusions from the silences of Homer. Had the Iliad been lost what a false idea we might have of the position of these four gods in the time of Homer! How free Apollonius was from servilely imitating Homer is shown by the fact that Zeus, so potent in the Iliad and Odyssey, is mute in the Argonautica.

Repeated verses, the most striking thing to beginners in Homer, are very rare in the later epic. The dialogue has almost disappeared, and the recurrent Homeric formula τὸν (τήν) δ' ἀπομειβόμενος κτλ. is not found in Quintus. This divergence is so remarkable that we are forced to find a certain poetic independence and must believe that when he agrees with Homer in small and scarcely noticeable details, such as the avoidance of ὦ in addresses to divinities, the use of λόγος and other similar matters that the reason is not Homeric imitation, but that the same motives which influenced Homer still prevailed, and these things would have been about as he wrote them, if there had been no Homer for him to imitate.

This dissertation shows surprisingly wide reading and command of literature. As so much of it depends on statistics and their accuracy, it is hard to express an opinion. The skill shown in the discussion of the allusion to Callimachus under the form of a crow gives reason to hope that this is not to be the last production of the writer.

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JOHN A. SCOTT

Douris et les peintres de vases grecs. Par E. Potier. Paris: H. Laurens. Pp. 127.

The distinguished curator of ancient vases in the Louvre has published a very useful introduction to the study of Greek vase painting in this little book.